

SHINING TIME STATION(w.t.)

EPISODE #5
(UNTITLED)

Working Draft
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From the characters and series storyline
created by Britt Allcroft and Rick Siggelkow

c Quality Family Entertainment Inc., 1988

SHINING TIME STATION
EPISODE FIVE

FADE IN:

STATION - THE STATION IS EMPTY. THERE IS ALMOST A MARCHING CADENCE TO THE FOLLOWING ACTION AND DIALOGUE. A PASSENGER ENTERS FROM THE PLATFORM. HE CARRIES TWO SMALL VALISES. PLACING A VALISE ON EACH SIDE OF HIM, HE SITS ON THE BENCH AND OPENS A BOOK AND READS.

STACY IMMEDIATELY ENTERS THE PLATFORM, PASSING BY THE PASSENGER.

STACY

Hello there. Welcome to Shining Time
Station.

PASSENGER

Howdy, Ma'am. Pleased to be here.

STACY SNATCHES A PAPER FROM THE TICKET BOOTH AND CROSSES TO THE WORKSHOP. OUT OF THE WORKSHOP COMES TANYA. THEY SPEAK BEFORE THEY CROSS PATHS.

STACY

Hello Tanya.

TANYA

Hello Stacy.

ENTER MATT (FROM PLATFORM). HE INTERSECTS WITH TANYA BY THE MURAL SWITCHHOUSE.

MATT

Hi Tanya.

TANYA

Hello Matt.

THEY TURN IN UNISON. SFX: POTS AND PANS BANGING FROM INSIDE THE SWITCHHOUSE.

MATT & TANYA

(in long note whisper)

Hello-o-o-o-o Mr. Conductor.

THE SWITCHHOUSE - OUT POPS MR. CONDUCTOR. HE IS WEARING AN APRON AND HAS A BROOM IN HIS HANDS.

MR. CONDUCTOR

Why hell-o Tanya and howdy Matt.

LOST AND FOUND AREA - OUT COMES HARRY, CROSSING TO THE WORKSHOP.

HARRY

Hello Matt. Hi there Tanya.

MATT & TANYA

Hello Harry. Hello Harry.

ENTER SCHEMER FROM THE PLATFORM.)

TANYA & MATT

(together flatly)

Hi there Schemer. Hi there Schemer.

SCHEMER

(a nasal imitation of them)

Hi there Schemer. Hi there Schemer.

SCHEMER DOESN'T BREAK HIS STRIDE. HE IS ON A STRAIGHT LINE TO HIS MACHINES.

SCHEMER

(greedily)

Hello money. Hello money.

SHOT OF MATT AND TANYA.

(V.O.)

Hello Matt. Hello Tanya.

MATT AND TANYA TURN AND LOOK AROUND.

MATT & TANYA

Hello....

THEY LOOK THIS WAY AND THAT. SFX: APASSING TRAIN.

(V.O.)

Hope we didn't miss our train.

MATT AND TANYA LOOK AT THE PASSENGER.

TANYA

Who said that?

HE LOOKS UP FROM HIS BOOK AND SHRUGGED HIS SHOULDERS. HE ACTS AS IF HE DOESN'T KNOW WHERE THE VOICE IS COMING FROM.

(V.O.)

Hell-o MATT! Hell-o TANYA!

MATT

Look! It's coming from the suitcase!

THE PASSENGER PUTS DOWN HIS BOOK AND LOWERS HIS EAR TO ONE OF HIS VALISES.

THE KIDS COME OVER.

1ST V.O.

Are you Tanya?

MATT

No, I'm Matt.

THE PASSENGER (WHO IS A VENTRILOQUIST) OFFERS A SURPRISED LOOK AND SLOWLY OPENS THE VALISE REVEALING A DUMMY. THE DUMMY SUDDENLY SITS UP.

1ST DUMMY (to Tanya)

Are you Matt?

TANYA

I'm Tanya.

2ND V.O.

Well, where's Matt?

THE DUMMY AND THE PASSENGER BOTH TURN TO THE SECOND VALISE.

2ND V.O.

Open up! Let me out! I want to see
Matt!

THE PASSENGER OPENS THE SECOND VALISE AND UP POPS A SECOND DUMMY.

2ND DUMMY

Which one of you is Matt?

MATT

I am.

1ST DUMMY

He is not! The other one's Matt. He's
Tanya.

TANYA

No, I'm Tanya!

HARRY, CROSSING, SEES THE GATHERING AND DECIDES TO JOIN IT.

1ST DUMMY

Let me see if I understand this...
You're Tanya and she's Matt...

MATT

I'm Matt! And she's Tanya.

2ND DUMMY

Alright then you stand over here and
you stand there....

STACY COMES OVER TO WATCH

1ST DUMMY

It's important to know who we're
talking to.

APPROPRIATE APPLAUSE

HARRY

You've got a real talent there, young
fella.

SCHEMER

He could sell tickets. He shouldn't do
it for free.

THE ADULTS DRIFT AWAY

PASSENGER

Are you two going to be around here for
a while?

TANYA

We're here all day.

MATT

Up until dinner time.

PASSENGER

Well that's perfect. My train isn't
due for another hour and I need
something to eat. Can I leave these
bags here?

MATT

Sure. We'll watch them for you.

TANYA

Mister? Can we play with your dummies?

PASSENGERS

(ponders it for a moment)

I guess so. But just be careful. And
thanks... Tanya... Matt...

THEY EACH TAKE A PEEK IN AT THE DUMMIES. THEY SIT WITH THE
VALISES BETWEEN THEIR FEET.

TANYA

Do you think you could do that?

MATT

Do what?

TANYA

Talk without moving your lips.

MATT

If I practiced long enough I could.

MR. CONDUCTOR COMES UP BEHIND MATT AND SUDDENLY TAKES A
POSITION ON HIS LEG LOOKING LIKE A DUMMY.

MR. CONDUCTOR

(quickly and stiffly like a dummy)

That's right, lad. You never know
what you can do unless you try. and
sometimes you have to try, try, and try
again. That's how you learn what you
don't know you can do

HE DROPS HIS DUMMY POSTURE AND LEANS TOWARDS TANYA
CONSPIRATORALLY.

more
word
play

MR. CONDUCTOR

Tell me Polly-wally, can you say 'a
bag of boots' without moving your lips?

TANYA

...uh agg uh oots...

MR CONDUCTOR

Well now that's a very good start
indeed. And if you keep trying, well,
who knows, someday I'll bet you'll put
on your very own show.

MATT AND TANYA GIVE EACH OTHER AN EXCITED LOOK.

J *phoney*

MR. CONDUCTOR

(sing-song rhyme)

And speaking of trying, I've got a new
story about an engine named James, who
once pulled a train that liked to play
games. He sped down the tracks all
clickety-clack, and nobody knew if he'd
ever come back again...

THE KIDS LAUGH.

THOMAS STORY #9

FADE BACK TO MATT, TANYA AND MR. CONDUCTOR. MR. CONDUCTOR JUMPS TO THE FLOOR BY ONE OF THE VALISES.

MR. CONDUCTOR

So whatever it is, just keep trying.
The sky's the limit, I say.

*skill needed
not effort*

HE RAPS ON A VALISE.

MR. CONDUCTOR

Are you paying attention in there?

MR. CONDUCTOR

(using his dummy voice)

Do I have a choice?

MR. CONDUCTOR

No. And another thing: Finish your
vegetables

V.O.

I don't have any vegetables...

MR. CONDUCTOR WALKS AWAY

MR. CONDUCTOR

Then I'll bring you some.

V.O.

I hate vegetables!

TANYA AND MATT QUICKLY OPEN THE VALISE. BUT, ALAS, ONLY A
LIFELESS DUMMY. THEY EXCHANGE LOOKS.

CUT TO:

STATION SET - HARRY AND STACY GATHER IN FRONT OF THE
INFORMATION DESK.

HARRY

Have you seen Tanya? She said she
wanted to show me something.

STACY

That's funny. Matt told me the same
thing.

SCHEMER DRIFTS OVER.

SCHEMER

Is this another free show?

WE HEAR THE KID'S MUFFLED VOICES COMING FROM BEHIND THE
INFORMATION DESK.

MATT (O.S.)

You go first.

TANYA (O.S.)

No. You go first.

AFTER A WAIT, TANYA'S DUMMY POPS UP. SHE USES LIKE A HAND PUPPET.

TANYA (dummy voice)

Ah... Hello. Welcome to the Matt and
Tanya show.

TANYA CLEARS HER THROAT.

Do you hate vegetables?

WE HEAR MATT WHISPERING TO TANYA

MATT (O.S.)

No, no. I say that.

TANYA (O.S. - regular voice)

No I say that.

SHE GOES BACK TO HER DUMMY VOICE

Ah.. I'll be right back.

HER DUMMY DISAPPEARS BELOW THE INFORMATION DESK. STACY AND HARRY EXCHANGE A LOOK. THEY ARE HOPING FOR THE BEST. THE KIDS CONTINUE TO ARGUE ABOUT SHO IS SUPPOSED TO DO WHAT. MR. CONDUCTOR IS AT HIS RAILING WATCHING THE GOINGS ON.

SCHEMER

Hey, Bring on the show!

MATT'S DUMMY POPS UP.

MATT (dummy voice)

We're almost ready.

HIS DUMMY POPS DOWN. TANYA'S DUMMY AND MATT'S DUMMY BOTH POP UP.

MATT'S DUMMY

Are you Matt or are you Tanya?

TANYA'S DUMMY

(in a regular voice)

You were suppose to ask me about the
vegetables...

MATT'S DUMMY

(in regular voice)

You were going to say that!

TANYA'S DUMMY

Stay right there. Don't go away.

Thank you.

THEY BOTH DUCK DOWN. THEY BEGIN TO ARGUE BEHIND THE
INFORMATION DESK. STACY LEANS OVER THE INFORMATION DESK.

STACY

What are you two arguing about?

MATT AND TANYA STAND UP.

MATT

She got it wrong.

TANYA

He got it wrong.

STACY

Hold it. Time out. You two didn't get
it wrong. You both need a little
practice, that's all. Maybe you should
use your own puppets next time.

really
cooperation
is planning

TANYA

There isn't going to be a next time.

STACY

Oh, I wouldn't be too sure. Like my
Grammy grandmother used to say: there's always
a next time for everything

THE KIDS GLARE AT EACH OTHER. THERE'S NOTHING LEFT TO SAY.

HARRY

Well, I guess I'll be getting back to
work.

HARRY AND STACY EXIT. SCHEMER COMES OVER.

SCHEMER

I got to tell you my favorite part of
your show: You didn't try to sell
tickets. I don't want to say your show
was awful, but hay, why not. I'm an
honest guy. It was awful. My next
favorite part was when it was over.
Better luck next time.

SCHEMER STARTS TO LEAVE

TANYA

What were you trying to do?

MATT

Me! You're the one who got it all
messed up.

TANYA

I did not. You did.

MATT

No. No. You did.

SCHEMER

Hey, you were both pretty bad. But
forget about it. Spend some money in
the arcade. It'll make you feel
better.

SCHEMER EXITS. CUT TO:

ARCADE. MATT IS STANDING NEAR THE JUKEBOX.

CUT TO:

INT. JUKEBOX. THE PUPPET BAND ARE LOOKING UP IN MATT'S
DIRECTION.

BASS

Man, he looks awful.

TITO

Did you hear what that guy said to
him? You wouldn't look too great either.

DRUMMER

Let's cheer him up.

BOY BROTHERS

We've got one: Yellow Rose of Texas.

TITO

No, not that one.

BOY BROTHERS

We never get to play that song!

THE PUPPETS BEGIN TO BICKER AMONG THEMSELVES. 

MATT GOES TO THE NICKELODEON. MUSIC NUMBER. FADE TO:

STATION - TANYA IS ALONE BY THE INFORMATION DESK. MR.
CONDUCTOR APPEARS.

MR. CONDUCTOR

What's up, Miss Long Face?

TANYA

Nothing.

MR. CONDUCTOR

I know what's good for nothing.

Something.

TANYA

Something?

MR. CONDUCTOR

Oh, something like what I've got
behind the Anything Door. Come on,
I'll show you.

TANYA GOES TO THE ANYTHING DOOR. ANIMATED SEGMENT :
POSSIBLY "OOOOPS".

CUT TO:

HARRY'S WORKSHOP. HARRY IS BUSY AT WORK FIXING SOMETHING.
MATT IS NEAR THE WORKTABLE LOOKING SICK OF LOST. HARRY
FINALLY STOP WHAT HE IS DOING AND DECIDES TO PAY MATT SOME
ATTENTION.

HARRY

All this fuss with you and Tanya got
me thinking about an engine I ^{done} ~~had~~ —
once. Steam engine.

AS HE TALKS, MR. CONDUCTOR APPEARS PERCHED ON THE ~~THE~~ WINDOW
BEHIND HIM. HE WAVES HIS HAT AND THE WINDOW COMES ALIVE
WITH RAILROAD FOOTAGE.

HARRY'S STORY: TRICKS OF THE TRADE - PENDING CONSULTANT'S
INPUT

HARRY

Folks said it'd never go fast again.
But you know what? I changed that
engine's controls around until they
suited me better. Built up a head of
steam, and before long it was just the
fastest engine on the line. You just
have to know the tricks of the trade,
son. You can't give up the iron horse.

FADE BACK.

HARRY

Now you take these puppets. The
problem as I see it is a mechanical
one. Those puppets are too big. You
need something that suits you better...
Let's see what we have here.

HARRY STARTS LOOKING THROUGH A BOX OF SPARE PARTS OFFERING
AND REJECTING WHAT MIGHT BE A PUPPET HEAD.

HARRY

What do you think of this one? No...
How about this? Closer...

CUT TO:

STATION - TANYA AND STACY. TANYA IS STILL LOOKING A LITTLE
GLUM. STACY IMITATES HER GLUM LOOK COAXING HER OUT OF IT.

STACY

When I was your age, I remember
putting on puppet shows. Except we
always had a good time.

no

TANYA

Did you have better puppets?

STACY

Better? No. In fact, the best part
was making our own puppets. You can
make a puppet out of just about
anything. All you need is a little
imagination. And it helps to have a
sock or two, along with a little of
this and a little of that.

STACY LOOKS THROUGH THE LAUNDRY BAG OF CLOTHES IN THE LOST
AND FOUND. SHE BEGINS TO OPEN SOME OF THE CUPBOARD DOORS.
SHE OPENS ONE DOOR AND SEES (_____)

STACY

Oh, sorry. Wrong door...

STACY CLOSES THE DOOR.

STACY (CONT'D)

But interesting.

STACY OPENS DOOR AND TAKES ANOTHER LOOK.

SHE FINALLY COMES UP WITH AN OLD SOCK.

STACY

Ta-da!

STACY PUTS THE BLACK SOCK ON TANYA'S HAND. TANYA RESPONDS
WITH IDEAS FOR HER PUPPET. SHE STARTS TO CUT A DIAMOND
SHAPE. CUT BACK AND FORTH AS THE TWO DIFFERENT PUPPETS ARE
CREATED. MUSIC OVER.

CUT TO:

MATT COMING OUT OF THE WORKSHOP TO SHOW MR. CONDUCTOR HIS
NEW "ROBOT-LIKE" PUPPET. TANYA IS WALKING OVER TO DO THE
SAME THING. HER PUPPET LOOKS LIKE A BIRD. EACH STOPS AT
THE SIGHT OF THE OTHER. THEY ARE NOT SURE IF THEY ARE
STILL ANGRY WITH ONE ANOTHER.

TANYA

Look what I got.

SHE HOLDS UP HER PUPPET. MATT HOLDS UP HIS PUPPET TO SHOW HER.

MATT

I have one too. Yours is pretty neat.

TANYA

Yeah? I like yours, too.

MR. CONDUCTOR APPEARS AT THE RAILING OF HIS SIGNALHOUSE.

MR. CONDUCTOR

(excited, but putting them on)

Matt! Tanya! Look out! Horrible
beasties have gobbled your hands off
and are going up your arms...

THEY HOLD THE PUPPETS UP TO MR. CONDUCTOR.

MATT

No, they're hand puppets. See.

MR. CONDUCTOR

Hand puppets. Oh, that's a relief. I
thought you were being eaten. Well,
does this mean you're putting on
another show?

MATT AND TANYA EXCHANGE A PAINED LOOK.

TANYA

We don't know.

MATT

We don't want to be made fun of.

MR. CONDUCTOR

Made fun of? Well, nobody likes to be made fun of. But there's always a bright side. Think of poor James. The other engines made fun of him and look what happened.

MATT

Yeah... What did happen?

MR. CONDUCTOR

Well, since you asked I'll tell you.
And bring your puppets. I'll tell it *have the puppets talk*
to them to.

THEY BRING THEIR PUPPETS.

THOMAS STORY #10

FADE BACK TO MR. CONDUCTOR IN THE MURAL.

MR. CONDUCTOR

There. I told you a story. Can you put on a puppet show?

TANYA

Right here?

MR. CONDUCTOR

No. Over there, where you were before.

MATT

Do we have an audience?

MR. CONDUCTOR

Do it the way you want to do it.

You'll attract an audience. And forget

all this being made fun of nonsense.

Just get on with it!

not forget it
have fun ~~as~~
with it.

MATT AND TANYA EXCHANGE A LOOK OF LET'S GIVE IT A TRY.
THEY GO TO THE INFORMATION DESK AND GET BEHIND IT AND UP
COME BOTH PUPPETS.

BIRD PUPPET

Hello Mr. Robot.

ROBOT PUPPET

Hello Bird.

BIRD PUPPET

What do you like to eat?

ROBOT PUPPET

I eat balloons and toy tricks.

ENTER THE PASSENGER WHO COMES RIGHT TO THE PUPPETS.

PASSENGER

Excuse me, have either of you seen
Tanya or Matt?

ROBOT PUPPET

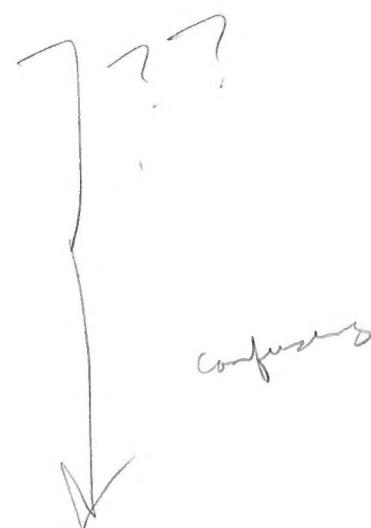
What one is Tanya?

BIRD PUPPET

Tanya's the boy.

ROBOT PUPPET

Is Matt the girl?



PASSENGER

No, no. Tanya's the girl and Matt is
the boy...

HARRY, ON HIS WAY ELSEWHERE, STOPS AND DRIFTS OVER.

BIRD PUPPET

I don't know any girls named Tanya.

ROBOT PUPPET

I know a girl named Matt.

PASSENGER

Well maybe the boy named Tanya knows a
girl named Tanya....

confused

STACY, PASSING BY, DRIFTS OVER.

ROBOT PUPPET

The girl named Matt knows all the boys
named Tanya... And there aren't any!

THIS GETS AN APPRECIATIVE LAUGHTER FROM THE GATHERED. THEN
SCHEMER COMES OVER.

PASSENGER

Now you're getting me all confused.

CUT TO:

PUPPET BAND. THEY ARE WATCHING THIS THROUGH A CRACK IN THE
JUKEBOX.

BASS

Who are those two?

TITO

They're wierd looking but I kinda
like them.

BOY BROTHERS

Think they need some back-up music?

CUT TO:

INFORMATION DESK.

BIRD PUPPET

If you're confused, you should do what
we do.

PASSENGER

What do you do when you're confused?

ROBOT PUPPET

We dance!

CUT TO:

PUPPET BAND.

BASS

one...two...three...

MUSIC: DANCE ROCK NUMBER - WABASH CANNONBALL.

CUT TO:

INFORMATION DESK. ROBOT AND BIRD PUPPET EMBRACE AND BEGIN
DANCING AROUND. EVEN SCHEMER SHOWS HIS PLEASURE AT THESE
ANTICS. THE AUDIENCE BEGINS TO APPLAUSE THESE EFFORTS.

CREDITS ROLL OVER THE HAPPY ENDING.